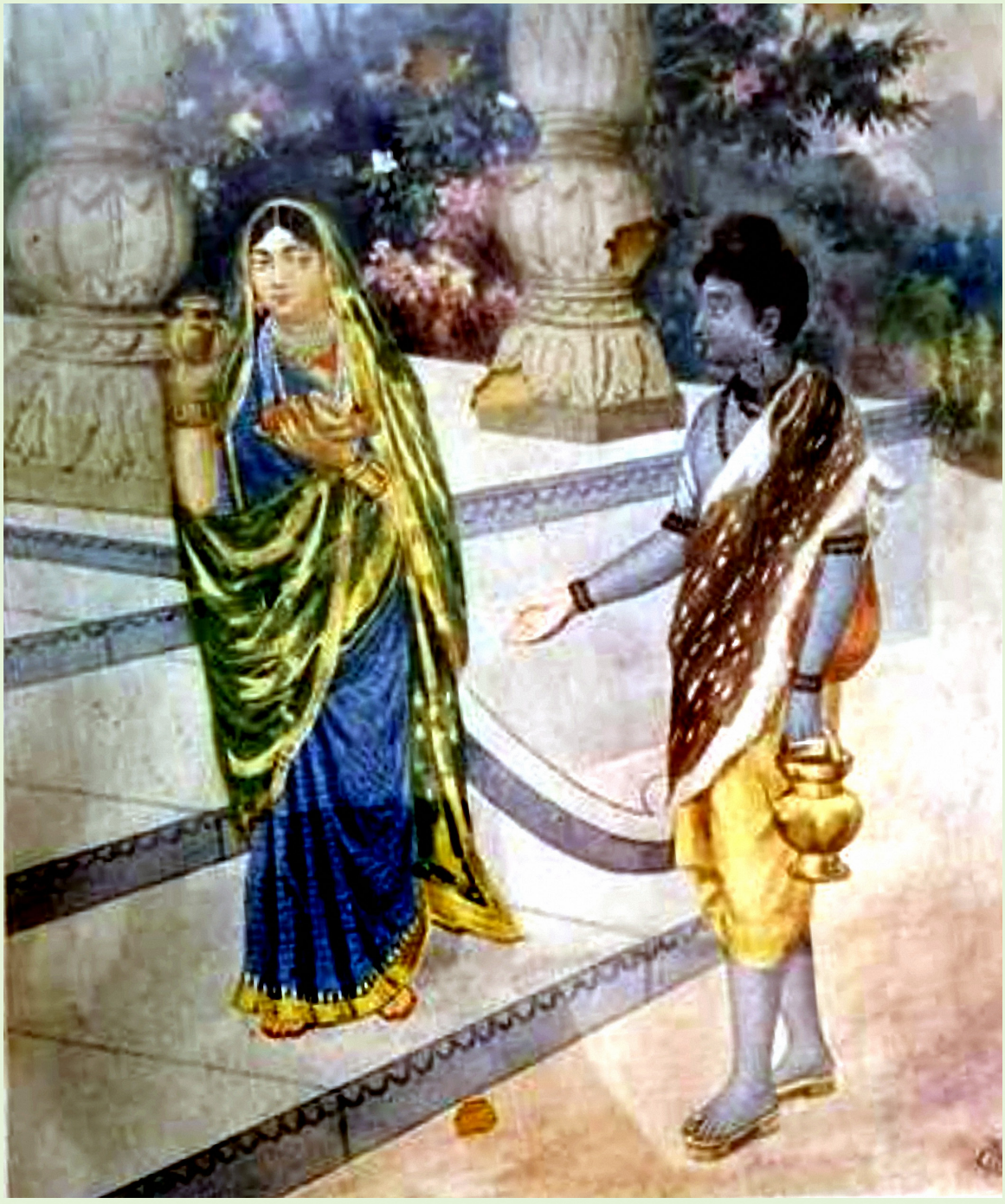
Sri Krishna Kathamrita Bindu

Issue 604

tyāgi-veṣa-dhārī kṛṣṇaḥ

Krishna's Disguise to Pacify Radha's Anger



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Sri Krishna Kathamrita Bindu

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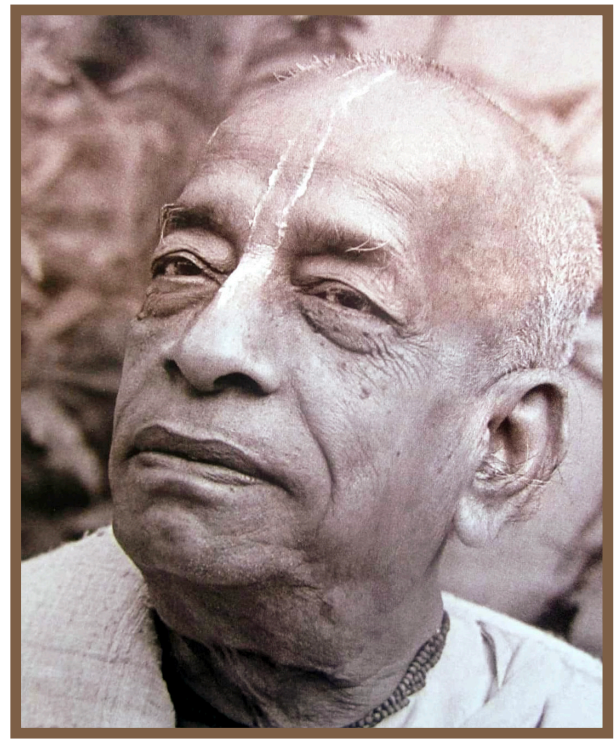
Divisions of Separation

His Divine Grace
A. C. Bhaktivedanta Swami Prabhupada

Conjugal love is divided into two portions: *vipralambha*, conjugal love in separation, and *sambhoga*, conjugal love in direct contact. *Vipralambha*, separation, has three subdivisions, known as (1) *pūrva-rāga*, preliminary attraction, (2) *māna*, seeming anger, and (3) *pravāsa*, separation by distance.

When the lover and the beloved have a distinct feeling of not meeting each other, that stage is called *pūrva-rāga*, or preliminary attraction. In *Padyāvalī* Radharani told her companion, "My dear friend, I was just going to the bank of the Yamuna, and all of a sudden a very nice boy whose complexion is like a dark blue cloud became visible in front of my eyes. He glanced over me in a way that I cannot describe. But since this has occurred, I am sorry that I can no longer engage my mind in the duties of my household affairs." This is an instance of preliminary attraction for Krishna. In *Śrīmad Bhāgavatam*, tenth canto, fifty-third chapter, verse 2, Krishna told the messenger Brahmin who came from Rukmini, "My dear Brahmin, just like Rukmini I cannot sleep at night, and my mind is always fixed on her. I know that



Unknown potographer

Cover: Krishna in the guise of a yogi renunciate tries to pacify Radharani's sulky anger. Unknown artist.

Painting by Srimati Ratnakari Kamaladevi

Kṛṣṇa-māyā. *The Enchantment of Krishna*

Vintage painting by an unknown artist.

Krishna shyly approaches Srimati Radharani

her brother Rukmi is against me and that due to his persuasion my marriage with her has been cancelled." This is another instance of preliminary attraction.

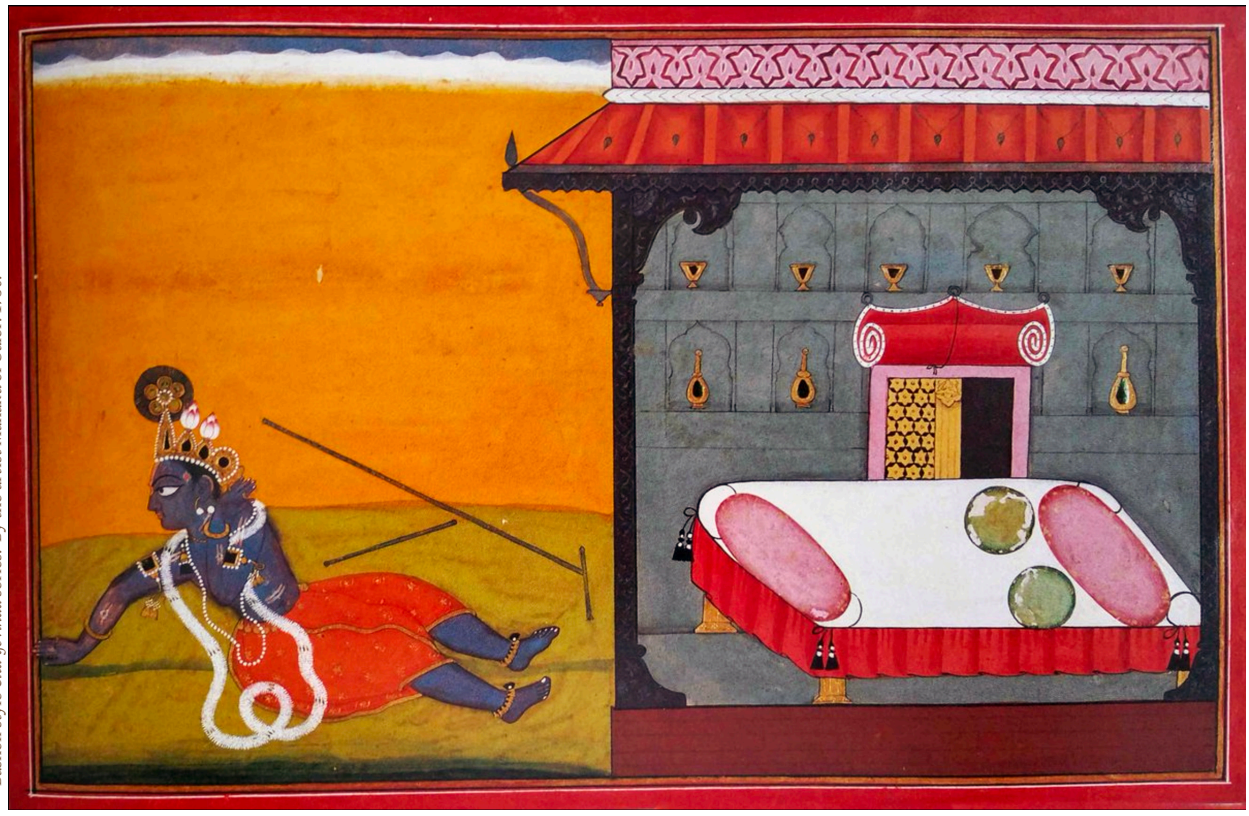
As far as *māna*, or anger, is concerned, there is the following incident described in *Gīta-govinda*: "When Srimati Radharani saw Krishna enjoying himself in the company of several other *gopīs*, she became a little jealous because her special prestige was being dimmed. Therefore, she immediately left the scene and took shelter in a nice flower bush where the black drones were humming. Then, hiding herself behind the creepers, she began to express her sorrow to one of her consorts." This is an instance of a seeming disagreement. 🍊

— *Nectar of Devotion*. Bhaktivedanta Book Trust. Bombay. 1989.

Painting by Shital Banerjee. Calcutta circa 1900 to 1923.

viraha-visāra

Separation between the lover and the beloved



Basholi style *Gīta-govinda* series. By the artist Manaku of Guler. 1730.

Krishna rolls on the ground in separation from Radharani

The Original Guru

Srila Bhaktisiddhanta Saraswati Thakur Prabhupada

11. Is Sri Radharani the original spiritual master?

Sri Radhika, who is the *hlādinī* aspect of the Lord's internal energy, is the original spiritual master of all devotees. She is even Krishna's spiritual master. As her disciple, Krishna learns how to dance from her. Pure devotees belonging to *rasas* other than the *mādhurya-rasa* accept Sri Nityananda Prabhu as the original spiritual master, but Sri Radhika is the original spiritual master of the *rasika* devotees belonging to the *mādhurya-rasa*.

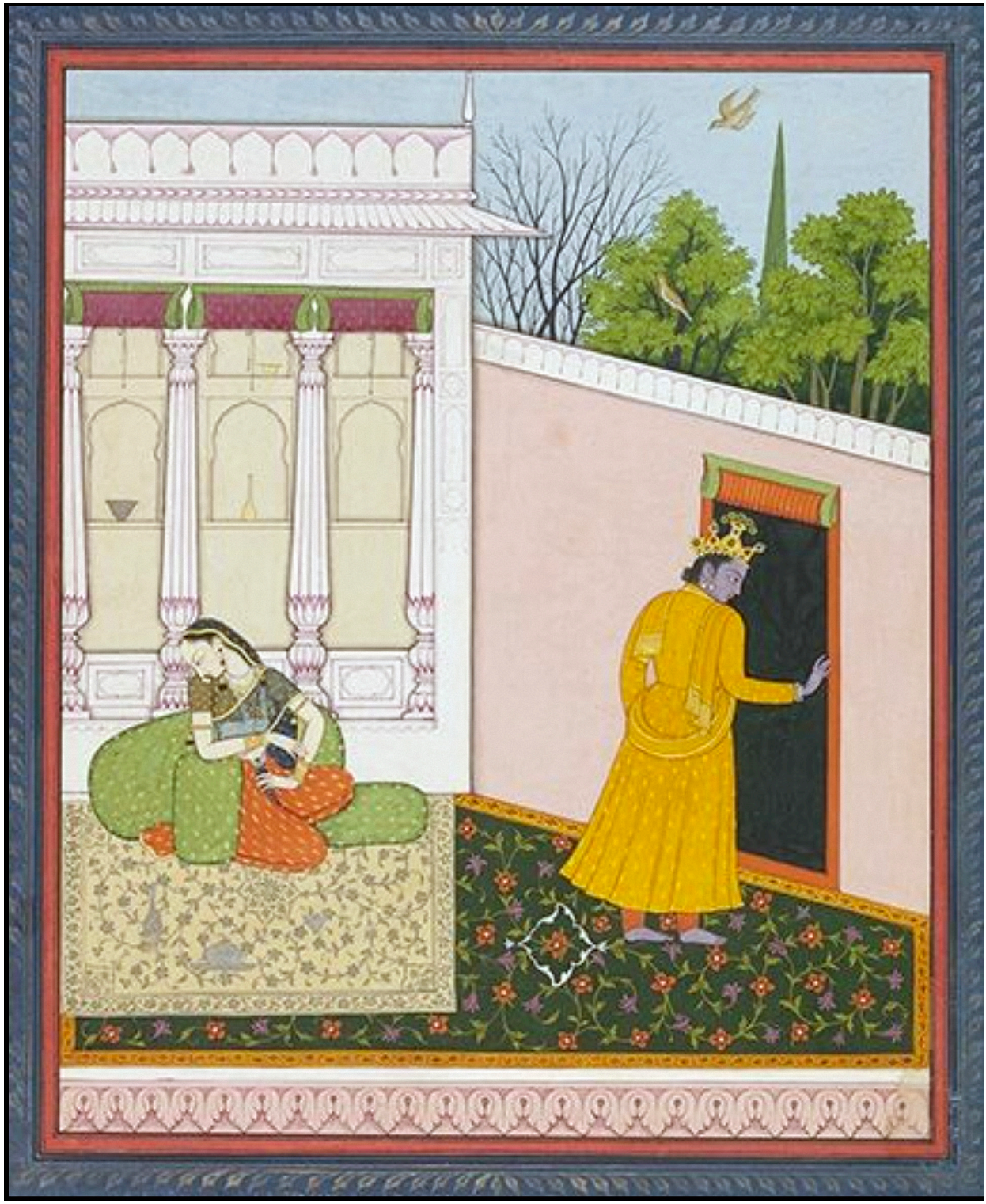
— *Amṛta Vāṇī*, 3.11. A collection of statements from Srila Bhaktisiddhanta Saraswati Thakur. Originally compiled in Bengali by Sri Bhakti Bhagavat Mayukha Maharaja. Translated into English by Bhumipati Das. Touchstone Media. Mumbai. 2004.

Necessity of Subordination to Radha

Srila Thakur Bhaktivinode

According to the teachings of Sriman Mahaprabhu, worship of the Lord in the mood of *mādhurya-rasa* is the highest. In this mood one cannot relish the transcendental mellows of devotional service unless one becomes subordinate to Sri Radhika. The Supreme Brahman is eternal (*sat*), full of knowledge (*cit*), and full of bliss (ānanda). Sri Krishna is the personification of *sat-cit* and Sri Radha is the manifestation of *ānanda*. Radha and Krishna are one truth, but for the expansion of *rasa*, they have appeared as two.

— Śrī Bhaktivinoda Vāṇī Vaibhava, 17.3. Compiled by and with questions from Sri Sundarananda Vidyavinode. Translated by Bhumipati Das. Published by Sri Iswara Das and Touchstone Media. Vrindavan. 2002.



Unkown artist. Guler. 1780-90.

Angry Radha turns Krishna away

Vintage painting by an unkown artist.

Krishna dances with Radha and another gopī

Radha Makes Krishna Dance

Sri Srimad Gour Govinda Swami Maharaja

In our *guru-paramparā,* Krishna is at the top, but Krishna says:

> *rādhikāra prema—guru, āmi—śiṣya naṭa*
> *sadā āmā nānā nṛtye nācāya udbhaṭa*
>
> "In loving affairs, my guru is Radharani. She always makes me dance according to her tune." (*Cc. ādi* 4.124.)

So who is at the topmost platform of guru? That is Radharani. So although in our *guru-paramparā* the topmost position is Krishna, he says, "Radharani is my guru in loving affairs, and she makes me dance according to her tune. I'll dance! I'll dance! *āmi-śiṣya naṭa*, I am her disciple and *naṭa*, dancer." The guru makes the disciple dance, "Go there! Come here! Up! Down!" The guru can make the disciple dance, so Krishna says, "Radharani is my guru in loving affairs. She always makes me dance according to her tune. My guru is Radharani."

So in the *guru-paramparā*, the topmost position is Radharani. This is *guru-tattva*. 🍊

— From *The Last Limit of Bhakti*, p. 56. Lecture, Bhubaneswar, 18 August 1993. Gopal Jiu Publications.

Dress of the Yogini

From Śrī Rādhā-mādhavodaya
By Raghunandan Goswami

Raghunandan Goswami was born in the line of Lord Nityananda in Maro village in the Barddhaman district of West Bengal in the late seventeenth century. He made a notable contribution to the field of Gauḍīya Vaiṣṇava *literature and attained widespread fame by writing the following works:* Śrī Gaura-pada-taraṅgiṇī *(see excerpts in* Bindu *271),* Gaurāṅga-virudāvalī *(see* Bindu *297)* Gaurāṅga-campū; Rāma-rasāyana*:* Rādhā-dāmodara Kavya; Gītā-mālā*;* Deśika-nirṇaya*;* Saṁśaya-śatāni Ṭīkā *on Śrīmad Bhāgavatam; and the* Vyākhyāna-mañjarī Ṭīkā *on Chando-mañjarī. The following story from chapter seventeen of* Rādhā-mādhavodaya *is titled,* Śrī Rādhikākara Māna-bhañjana — *"the breaking of Radharani's sulky anger".*

> *ekhānete kṛṣṇa vane giyā gocāraṇe*
> *balichena baṭuvare basiyā bijane*
>
> *priyasakhā ki karite giyā ki ha-ila*
> *maṇira lobhete cintāmaṇi hārāila*

Vintage painting by an unknown artist.

Krishna plays flute and dances to the beat of the gopīs

One day while Krishna was tending his cows in the forest bowers of Vraja, he sat down in a private place with the foremost of Brahmins Madhumangal and said, "My dear friend! What has happened to me! What have I done! In my greed to attain a jewel, I have now lost a touchstone! (Texts 1-2)

candrāvalī aṅgasaṅga sukhe lobha kari
hāya yāya hārāīnu āmi prāṇeśvarī

"Alas, in my ardent longing to attain the joy of intimate contact with Chandravali, I have lost the goddess of my life!" (3)

eta kahi niśvāsa chāḍena ghaneghana
tāñra mana bujhibāre baṭurāja kana

Saying this, Krishna sighed deeply and said, "O prince of Brahmins! Tell me! Can you understand her mind?" (4)

priyasakhā eta guṇa ki āche rādhāya
jāra lagi eta kheda karicha hiyāya

seha māne māti kata kukathā kahila
caraṇe dharile tabu māna nā chāḍila

emana ramaṇī sane pirīte ki sukha
varañca pāibe niravadhi nānā duḥkha

"My dear friend," said Madhu, "Does Radha, for whom your heart now breaks in utter misery, truly possess any virtues at all? She has become so completely marred by her *māna* (loving sulky anger)

Unknown artist. Illustration of *Megha-māllāra-rāga*. Mid 18th century

Krishna dances in the rain for the gopīs

Basholi style painting, *Gītā-govinda* series. By the artist Manaku of Guler. 1775-1780.

Radharani laments her angry rejection of Krishna

that she spoke many harsh words to you, and even despite you clutching her feet, she could not give up her sullen distemper. What happiness can you possibly expect from such a *ramanī* (lover?) Rather, you will forever reap nothing but various miseries from someone like her!" (5-7)

ei vraje āche kata paramasundarī
jāre bala tāhārei ānayana kari

tāhārei laye ei kuñjete bihara
rādhikāra lāgi āra utkanṭhā nā kara

Madhu continued, "Why be enamoured with Radhika when there are so many other extraordinarily beautiful girls in Vraja? Invite them here instead and enjoy with them in these bowers." (8-9)

śrī kṛṣṇa kahena sakhā ihā sādhya naya
rādhikāra rūpa guṇa vismṛta ki haya

se lāvaṇī se mukha se bhuru se nayana
bhulite nā pāri kadācita ekakhaṇa

anya ramaṇīro kāche āmi jabe rahi
takhano rādhāre āmi vismaraṇa nahi

Sri Krishna said, "O my friend, this can never be the goal! Can Radhika's form and virtues ever be forgotten? Even for a moment I can never give up thoughts of her elegance, her countenance, her eyebrows, and her eyes! Even when I am in the company of my other beautiful girlfriends, I cannot forget Radha." (10-12)

tāhe puṇa āji māna kariyā se priyā
cāhila ye mora prati bhrubaṅgī kariyā

kampita adhara haye kahila ye kathā
se sakala hṛdayete jāgiche sarvathā

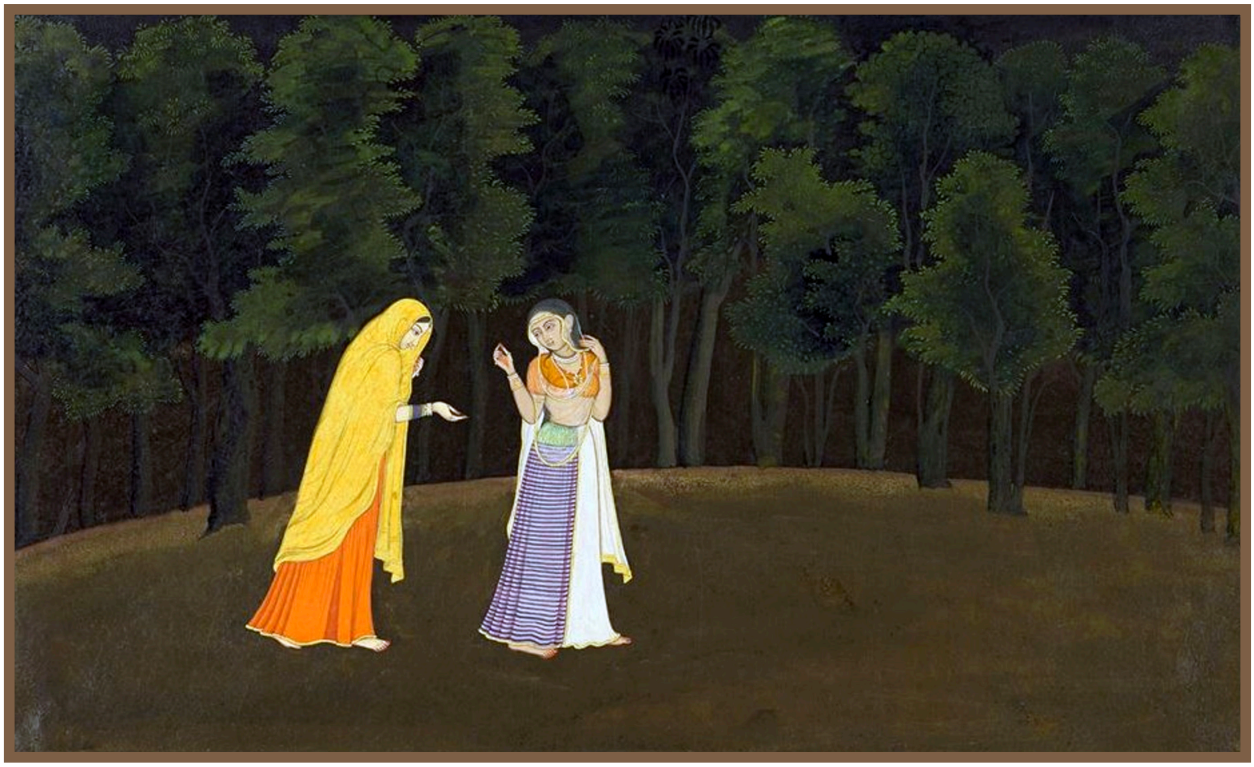
"Still today, my beloved is sulky. She glared at me, arched her eyebrows, and with a trembling lower lip spoke harsh words. Her comments thoroughly awaken my heart." (13-14)

tāhāra karkaśa vākye jata sukha haya
aparera priya-vacane-o tāhā naya

jata sukha haya tāra caraṇa dharile
tāhā nāhi haya anye caraṇa sevile

rādhā vine mana sthira nahe ekakhaṇa
kaha ki kariyā pāba tāra daraṣana

Krishna continued, "The pleasure I derive from the words uttered by any of my other sweethearts can by no means compare with the joy I feel from hearing the harsh words spoken by Radha, and the delight I feel by clasping her feet, cannot be achieved by tending the feet of any other girl. Without Radha, my mind cannot remain steady for even a moment, O tell me how I may achieve her darshan?" (15-17)



Basholi style painting, *Gīta-govinda* series. By the artist Manaku of Guler. 1730

One of Radharani's intimate sakhīs *consoles her during her separation from Krishna.*

At this time, as Gopal was exchanging these words with *baṭu* (Madhu), Subal entered. Subal then asked Krishna, "O friend! Why do you appear so distraught?"

śrī kṛṣṇa kahena sakhā kahiba tore
śrīmatī rādhikā āji upekhilā more

kāli tāra kuñje jāba saṅketa kariyā
candrāvalī ghare chinu tāhā vismariyā

Krishna replied, "O friend! Today I have been forsaken by the beautiful Radhika. Yesterday, I arranged to meet her in her forest bower, yet once I had entered Chandravali's chamber I forgot all about her." (20-21)

āji prāte giyāchinu tāra sannidhāna
kona mate nā pārinu bhāṅgāite māna

sāma dāna bheda nati āra upekṣaṇa
vyartha haiyāche pāñca upāya racana

ekṣaṇa e māna tāra bhānge ki prakāre
tāhāra upāya kichu balaha āmāre

Krishna continued, "In hope of reconciliation I went to her side, but I found no way to appease her *māna*, despite employing *sāma* (conciliatory policy) *dāna* (offering gifts) *bheda* (creating dissension, [perhaps some fabricated or imaginary discord between himself and Chandravali in order to mollify Radha], *nati* (prostration) *upeksaṇa* (neglect, indifference, or treating something as if it is not worthy of notice) in fact", he continued, "it now seems to me that these five methods of policy have been created in vain. Please tell me how I can break her *māna*!" (22-24)

etavāṇī śuniyā subala mahāmati
kichukāla bhābiyā kahena kṛṣṇa prati

sakhā rahiyāche ithe uttama upāya
pāo nāi ki lāgiyā dekhite tāhāya (26)

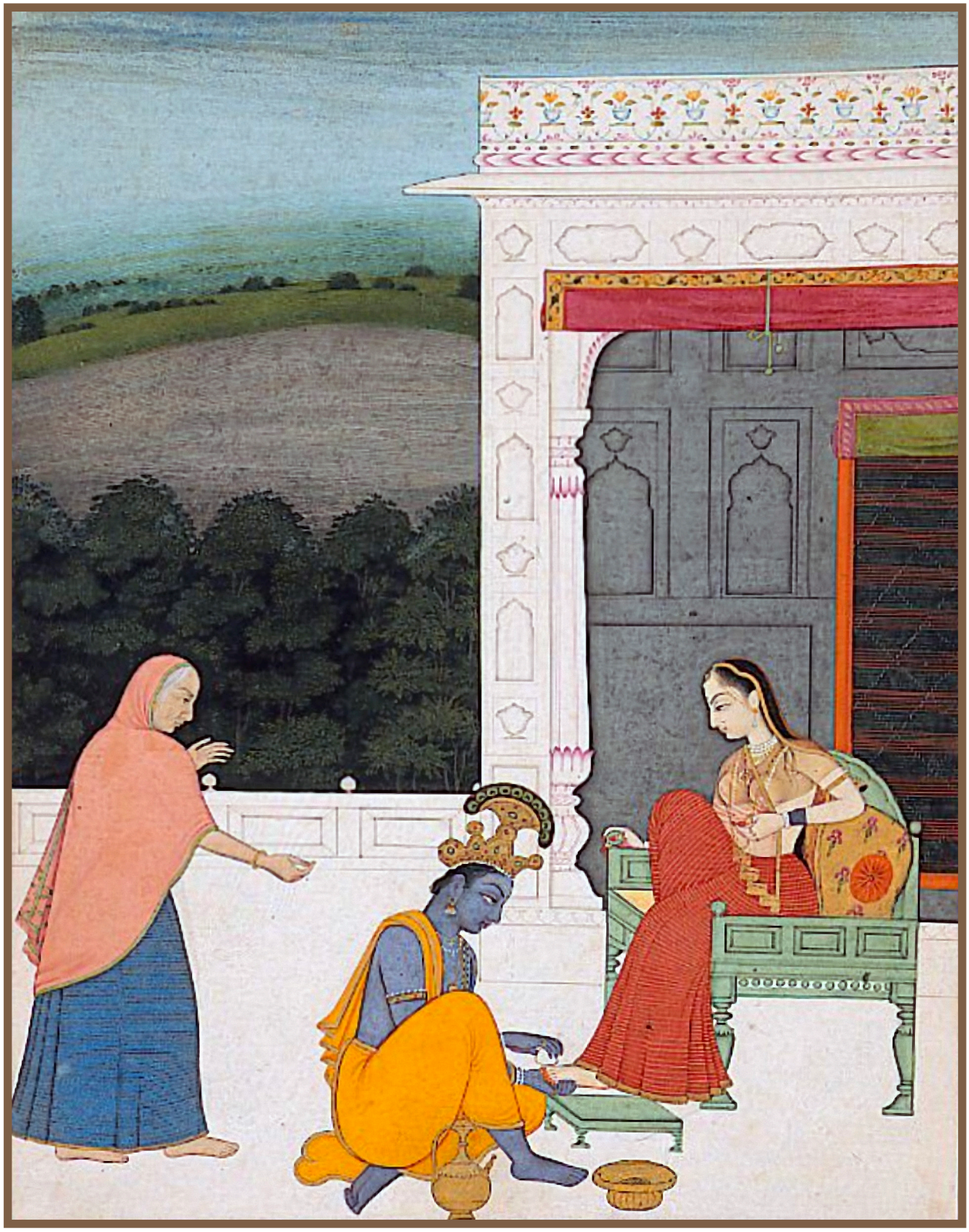
āpanāra mūralī bājā-o ekabāra
pālābe ekhani sei māna rādhikāra (27)

Hearing these words, the noble and high-minded Subal reflected for a moment and then said to Krishna, "O friend! A most excellent solution remains, yet whether it will work or not remains to be seen — play your flute just one time and surely Radhika's sulkiness will immediately leave." (25-27)

śrī kṛṣṇa kahena sakhā nije kari stava
ghucaite pāri nāi jāra eka lava

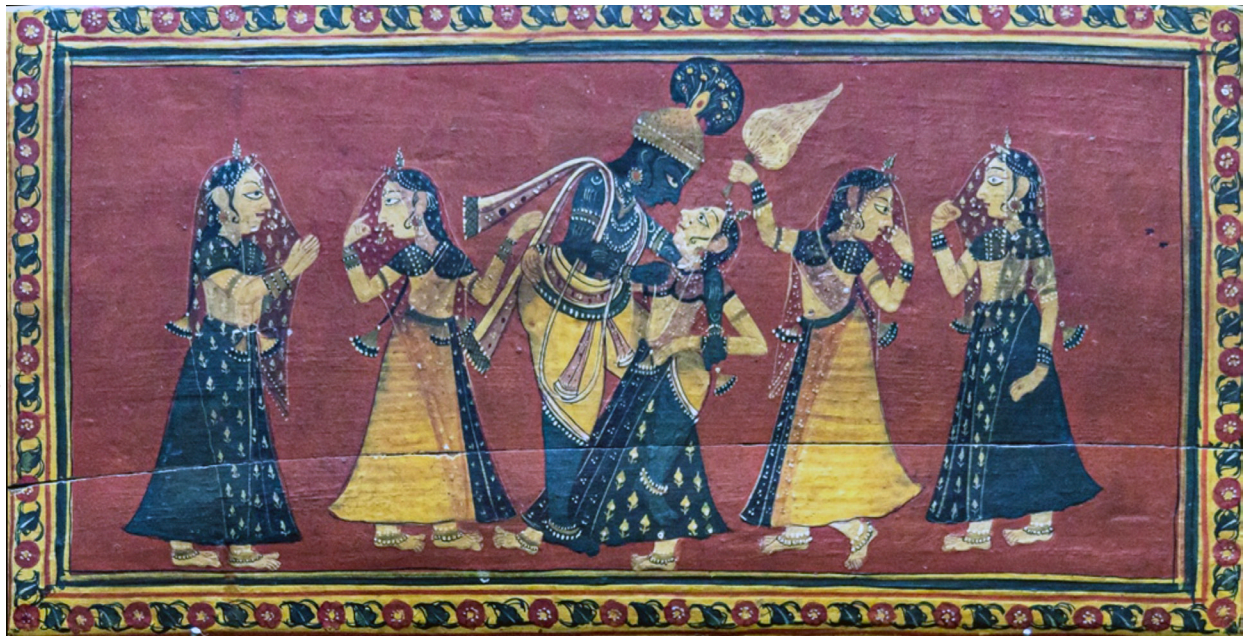
hena gāḍa māna ei śuṣkakāstha rabe
bujhite nā pāri ki kariyā śanta habe

Sri Krishna replied, "Friend! I have personally sung her praises to her but was still unable to shift her



By the artist Nainsukh. Circa 1770.

Krishna washes Radharani's feet



Unkown artist. Kallu Pahari style. Circa 1800.

A wooden manuscript cover picturing Krishna and the Vraja gopīs

māna even one little bit. Her sulk is now so firm that even if a dry piece of wood makes a sound [referring to his flute] she will not listen. I do not know how she can ever be pacified!" (28-29)

subala kahena sakhā tora muralīte
ye guṇa āchaye tumi pāra nā jānite

eha ramaṇīra māna analanirvāṇa
karibāre haya jaladhara balavāna

vāmete kantakalatā chedane kuthāra
roṣajvara vināśane rasāyana sāra

Subal replied, "Friend! Perhaps you do not realize the virtues that your flute possesses! Like a cloud it can forcefully rain upon the fire of her *māna* and extinguish it. It can also act as an axe to sever the thorny vine of her adverse disposition; and it will surely serve as an excellent tonic to vanquish the fever of her indignation." (30-32)

ataeva sakala sandeha upekhiyā
ekabāra mūralī bājāo mukhe diyā

eteka vacana śuni śrī vamśī mohana
vadane mūralī diya karena vādana

"Therefore", Subal continued, "giving up all your doubts, just place the flute to your lips, and play it but one time!" Hearing these words Sri Vamsi Mohan (Krishna) then placed the flute to his lips. (33-34)

padmini bhramara mare mahāpipāsāya
krodha chāḍi angīkāra karaha ihāya

(The following message from Krishna to Radha is contained in the notes of the flute) "O *padmini*! (Radha, the female-lotus) the *bhramara* (the male bee, Krishna) dies from intense thirst (to unite with you) please forsake your anger and accept him back." (35)

[*To be continued in the next issue.*]

— English translation by Jagannath Mishra Das from Raghunandana Goswami's *Śrī Śrī Rādhā-mādhavodaya*. Pages 180 to 194. Published by Niradachandra Chakravarti. Kolkata. 1312 Sal. (1905 CE) Bengali.

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